

An aerial, painterly illustration of the Utah State Capitol building and its surrounding landscape. The Capitol building, with its prominent dark dome and classical columns, is the central focus. To its left is a large, multi-story building with a flat roof, likely the North Building. The foreground shows a courtyard with a fountain. The background features rolling green hills and mountains under a blue sky. A semi-transparent green box in the upper left corner contains the title and date.

MUSEUM OF UTAH INTERPRETIVE PLAN

APRIL 2020

Updated Master Plan for North Building, 2010



Utah Department of
**Cultural & Community
Engagement**

PRD



MUSEUM OF UTAH

Dinosaur National Monument

The Museum of Utah invites all Utahns and their guests to explore the rich tapestry of our state's history and contemplate its future. This Interpretive Plan serves to define a vision for the Museum's exhibitions as the primary connector of that mission with the Museum's diverse audiences.

This plan is the result of a series of interviews and workshops focused on four key questions:

- **What are the unique and defining stories of Utah?**
- **Who are the voices that must be heard to fully understand those stories?**
- **How do the state's archival, history, art, and culture collections evidence those stories?**
- **What is the best way for visitors to experience the unique and diverse stories of Utah?**

The Interpretive Plan is an important first step in developing a vital and impactful museum. It will guide ongoing conversations about the Museum and serve as the basis of the exhibit design process.



The Museum of Utah honors the past and inspires the future by preserving and sharing the state's unique history, culture and art.

- The Museum of Utah preserves and presents the best of Utah.
- The Museum highlights Utah's contributions and connections to the West, the Nation and the World.
- Through honesty and authenticity, the Museum celebrates constructive cultural change.
- The Museum creates a central focal point for Utah, its people and history.



INTERPRETIVE PURPOSE

WHO:

Invite all Utahns and their guests...

WHAT:

to discover a comprehensive story of Utah with diverse voices representing inclusive perspectives...

HOW:

by interpreting with equal authority a wide range of historic materials, artistic, and cultural expressions using a full spectrum of interpretive strategies and exhibit methods...

WHY:

to include, engage, educate, entertain, and inspire the public to add their voice to Utah's stories.



Moab Music Festival

The story of Utah is an increasingly complex conversation to which many voices are being added as Utah's population diversifies and grows.

The Museum seeks to serve traditional museum visitors and welcome those who may be visiting a museum for the first time. Exhibits will use a wide range of engagement techniques to address multiple learning styles and meet emerging visitor expectations.

Primary audience groups include:

- Families of all ages
- Public, independent, and home-taught school children
- Tourists
- First-time museum visitors

Audience reference points:

- Utah's population is growing and changing with increasing diversity and greater concentration in urban and suburban areas.
- Utah's Standards of Learning for schools place a high emphasis on using history to learn critical thinking.
- The American Alliance of Museums increasingly advocates for equity, accessibility, inclusion and diversity.



Salt Lake City Downtown Street Art

OVERALL THEMES

The enduring **BIG IDEAS** about Utah that we can all relate to

IDENTITY: Who Are We?

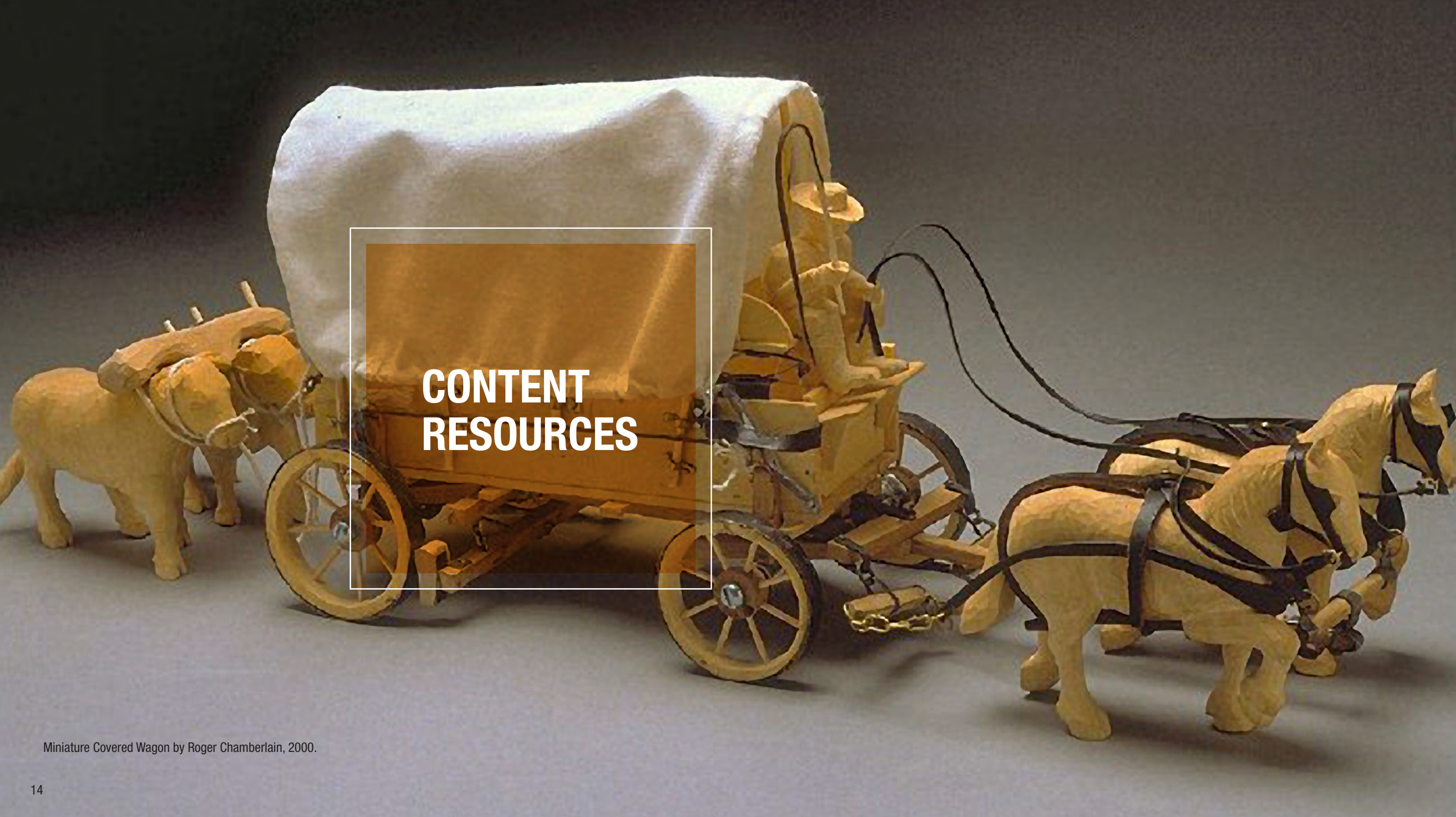
The *YOU* in *Utah* has constantly changed as diverse people have come here. We are immigrants, pioneers, innovators, adaptors, future-builders, and keepers of tradition with religious, cultural, local, state, national, Indigenous people and life-style identities.

LAND: What Is Our Relationship to This Place?

Utah's land is unique, defines our shared space and all that we do in it—we in turn have shaped the land. Whether we live on the land, take from the land, or work to preserve the land, we all have deep connections to this place. While a shared space, Utah has layered borders that raise questions of access and control in a web of communal, private, tribal, state, local, and federal sovereignty.

COMMUNITY: How Do We Live Together?

Life in Utah requires resilience and balance. There is sometimes tension between competing priorities and conflict can result when those priorities get out of balance. We all seek prosperity and equity but we may see those issues differently from the perspectives of our diverse cultures and backgrounds. Sharing our stories in the Museum of Utah will help build empathy and community.



Miniature Covered Wagon by Roger Chamberlain, 2000.

The authenticity of the Museum rests on the strong foundation of the rich historic, artistic, and cultural artifacts held in state collections. Selections from these collections will play a prominent role in telling Utah's stories and celebrating the diverse experience of its people.

Division of Arts & Museums

- The State of Utah Alice Merrill Horne Collection
 - Fine Art
 - Folk Art
 - Public Art

Division of State History

- State History Library
- Artifact Collection
- Archival Collection
- Photograph Collection
- Historic Preservation/Antiquities Collection

Division of Indian Affairs – Utah American Indian Digital Archive

Utah State Library – Digital Utah

Utah Division of Archives and Records: Utah State Digital Archives

University of Utah: J. Willard Marriott Digital Library

Utah State Parks & Recreation Collections

Utah Capitol Preservation Board – Capitol Art Collection

The Museum of Utah envisions collaborative outreach with other Utah institutions and will explore in the future partnerships in networked “hubs and spokes” relationships.



INTERPRETIVE PRINCIPLES

Frontier Homestead State Park of Utah

GIVE equal authority to the interpretive value of historic materials, art, and cultural expressions.

EMPHASIZE authenticity of voice, objectivity of scholarship, and evidentiary value of collections

PRESENT multiple perspectives of shared experiences

CREATE relevance through contemporary connections to meet visitors “where they are”

REFLECT the changing dynamic of the evolving stories; show content in context

ENCOURAGE engagement, critical-thinking, and dialogue



DESIGN PRINCIPLES

WELCOMING: Approach, arrival, entry, circulation, and exhibits should embrace the needs of the general public and overcome traditional barriers of exclusivity to send a strong message that all visitors are invited to participate in a shared community space of common ground.

INCLUSIVE: Storytelling, content, and design should embrace and reflect diverse perspectives and serve a range of learning styles, including special needs.

UNIVERSALLY ACCESSIBLE: Contemporary public space and museum design embraces universal design principles, assistive technology and techniques specific to accessibility. By designing for all physical and behavioral needs, we serve everyone better. Equity of access and experience is the goal.

VISITOR-CENTERED: Experience design should meet the visitor on their terms with cues and contexts relevant to them. Visitors should feel empowered as agents of their experience by exhibits that encourage interactivity, allow options, and provide opportunities for input.

AUTHENTIC: Museums maintain a unique position in the experience economy through exhibits that use the authenticity of first-person voice, scholarly objectivity, and direct evidence.

CONNECTED: The Museum engages other sites throughout Utah in a collaborative “hubs and spokes” concept

AMERICAN ALLIANCE OF MUSEUMS STATEMENT ON DIVERSITY, EQUITY, ACCESSIBILITY AND INCLUSION: Museums are a vital part of how we tell the stories of who we are, who we’ve been, and how we will live together. They maintain our cultural heritage and teach us about all the ways we are different and the same. Reflecting the diversity of that heritage is a critical part of museums’ work. We cannot claim to be truly essential to society if we are not accessible to all.



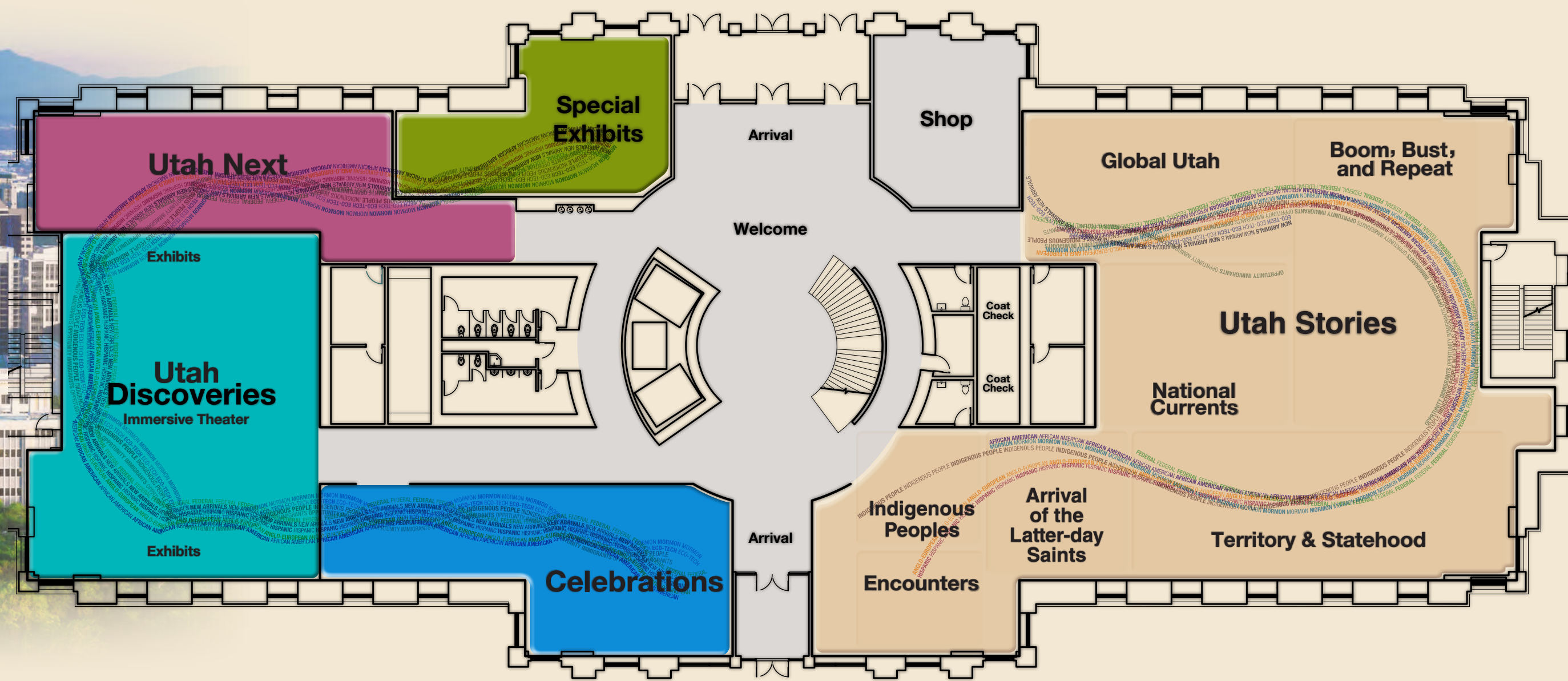
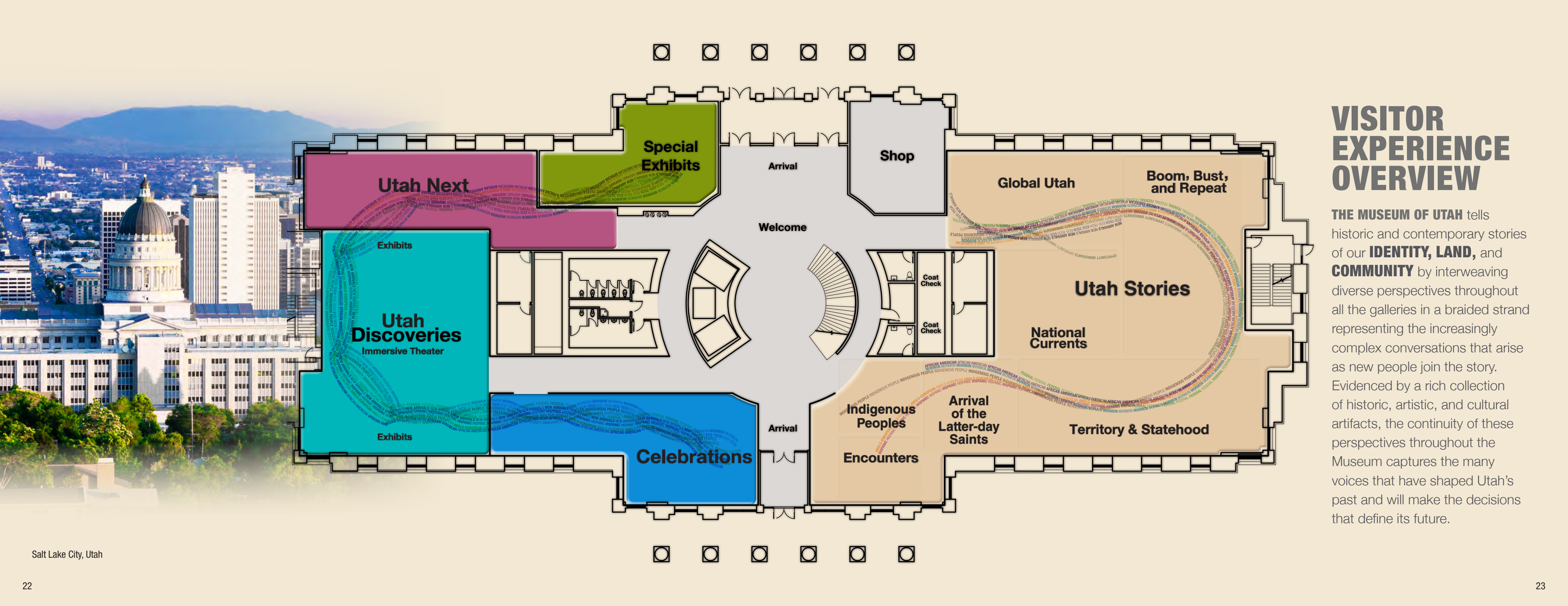
STORYTELLING APPROACH

Delicate Arch in Arches National Park

Tell the story of Utah as an increasingly complex conversation about Identity, Land, and Community through the voices of the people who have lived it, introducing new voices as they join the story, and showing how their different perspectives inform understanding of the changing dynamics of Utah's history.

Key Features:

- First person accounts tell the story in the words of the people who lived it, revealing their diverse experiences and perspectives.
- Multi-perspective artifact interpretation expands our critical analysis of the record.
- Interactive inquiry exhibits invite visitors to explore the contemporary relevance of the stories of different people and times.
- "Hubs and Spokes" connections to other Utah museums amplify and celebrate the broad spectrum of historic, artistic, and cultural resources throughout the state.



VISITOR EXPERIENCE OVERVIEW

THE MUSEUM OF UTAH tells historic and contemporary stories of our **IDENTITY, LAND, and COMMUNITY** by interweaving diverse perspectives throughout all the galleries in a braided strand representing the increasingly complex conversations that arise as new people join the story. Evidenced by a rich collection of historic, artistic, and cultural artifacts, the continuity of these perspectives throughout the Museum captures the many voices that have shaped Utah's past and will make the decisions that define its future.

APPROACH, ENTRY, ARRIVAL, WELCOME



The Museum of Utah is for all people; all people should feel welcome. From the moment a visitor arrives at the Capitol Complex, interpretive features expressive of the public facing mission of the Museum can reinforce that sense of welcome, begin engagement with the Museum's story of people and place, define a clear pathway, and create a positive sense of arrival.

Key Features:

- Colorful banners introduce the Museum themes and highlight current offerings, creating an inviting arrival pathway and welcoming entrance.
- Seating areas invite visitors to dwell in the arrival plaza and create programming opportunities.
- Site features such as interpretive panels or thematic sculpture create outdoor exhibits and social media-ready photo opportunities.
- Arrival Lobby provides central hub experience with banners capturing images of diverse Utahns from many regions, time periods and lifeways. Visitors are welcomed by key theme quotations, orientation screens, current events posters, and an interactive Hubs and Spokes map of cultural sites.

UTAH STORIES

INDIGENOUS PEOPLES



The Story of Ecco, Ecco Visitor Center, 2015

IDENTITY: Origins



Centre International de l'Art pariétal, Montignac-Lascaux, France

LAND: Regional lifeways in different Utah regions



Chambers of Wonder, Kunstmuseum, 2021

COMMUNITY: Tribal communities, interactions of tribal groups

Indigenous peoples have lived in the place we now call Utah for thousands of years, linking their origins in this place to deep ties to the land, their ancestors, and to each other. Generations of Indigenous people have lived in rich and changing ways of life that balanced their diverse traditions with the natural rhythms of the regions in which they lived. People of many different cultures have lived in this place, leaving a record that is known by oral tradition and archaeological study. The people who lived here today have distinctive stories of their history and ongoing life. They were here first, and they are still here.

THIS SECTION WILL BE COMPLETED IN COLLABORATION WITH EACH OF UTAH'S EIGHT FEDERALLY RECOGNIZED TRIBES WHO WILL BE REPRESENTED EQUALLY IN THE MUSEUM.

Key Features:

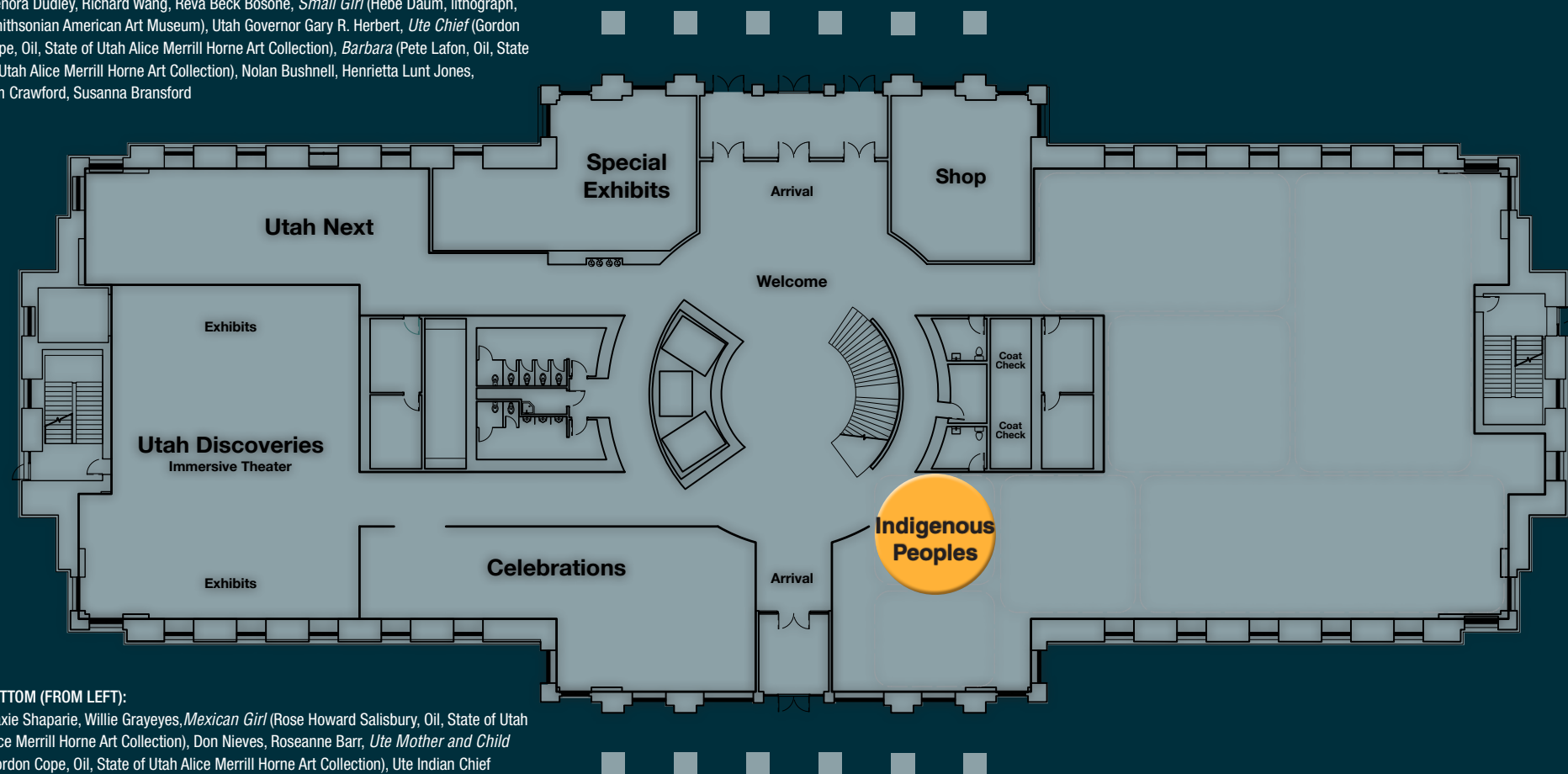
- Digital projections of petroglyphs
- Audio storytelling of origin stories
- Contemporary craft representing 8 tribes

Background: Photograph by Peter Nestler; "Photographing Utah," Writings, November 2019



TOP (FROM LEFT):

Eliza Snow, Philo Farnsworth, Brook Martin, Chief John Duncan, Colonel Thomas Kane, Elenora Dudley, Richard Wang, Reva Beck Bosone, *Small Girl* (Hebe Daum, lithograph, Smithsonian American Art Museum), Utah Governor Gary R. Herbert, *Ute Chief* (Gordon Cope, Oil, State of Utah Alice Merrill Horne Art Collection), *Barbara* (Pete Lafon, Oil, State of Utah Alice Merrill Horne Art Collection), Nolan Bushnell, Henrietta Lunt Jones, Jim Crawford, Susanna Bransford

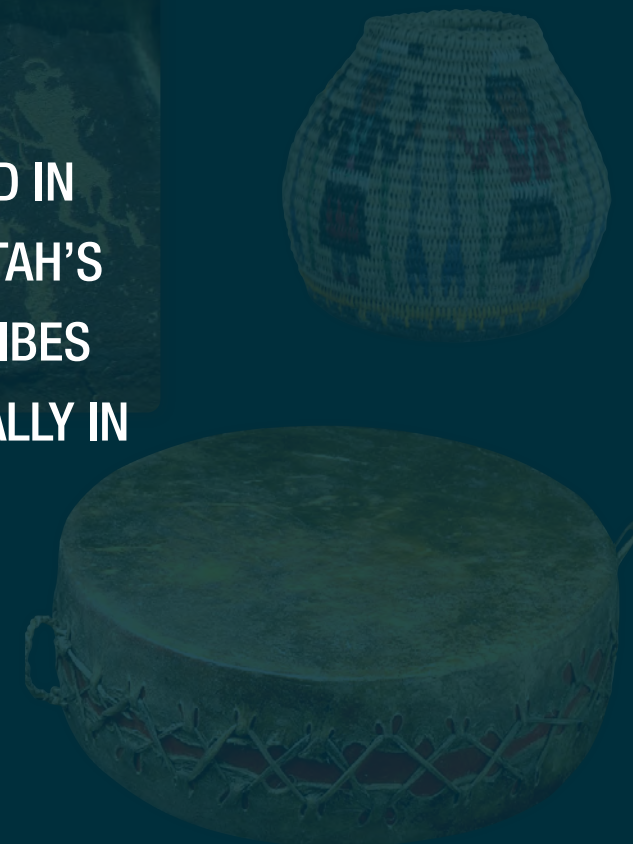


BOTTOM (FROM LEFT):

Maxie Shaparie, Willie Grayeyes, *Mexican Girl* (Rose Howard Salisbury, Oil, State of Utah Alice Merrill Horne Art Collection), Don Nieves, Roseanne Barr, *Ute Mother and Child* (Gordon Cope, Oil, State of Utah Alice Merrill Horne Art Collection), Ute Indian Chief Atchee, Mia Love, Alice Merrill Horne, Don L. Lind, Dr. Romania Bunnell Pratt Penrose, Ute Tribe Chief Ouray, Maude May Babcock, Brigham Young, Margaret Zane Cherdron, *Young Girl* (Howell Rosenbaum, n.d., State of Utah Alice Merrill Horne Art Collection)



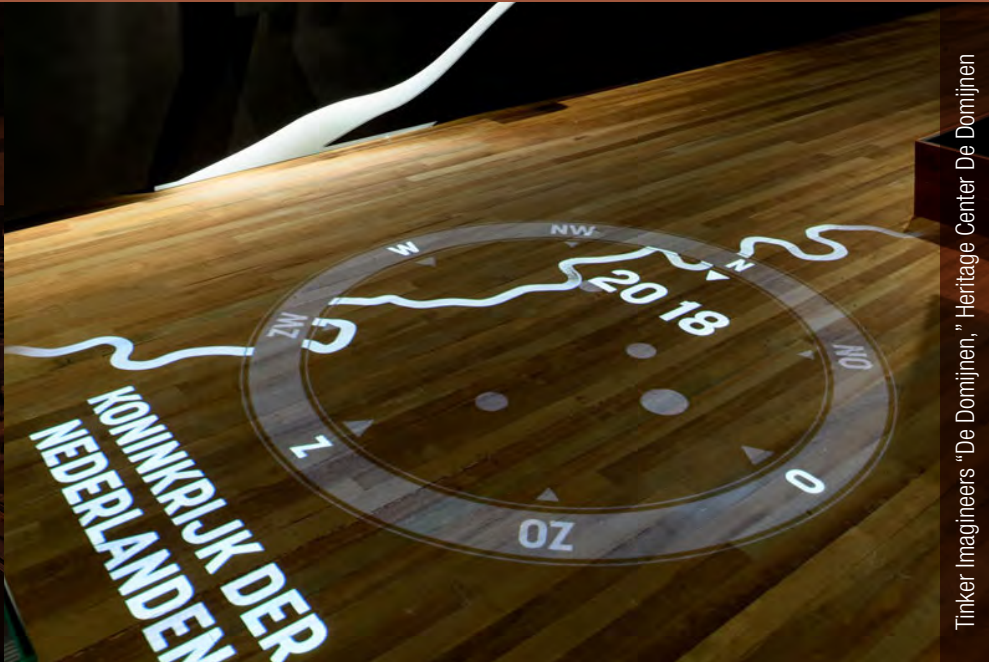
THIS SECTION WILL BE COMPLETED IN
COLLABORATION WITH EACH OF UTAH'S
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WHO WILL BE REPRESENTED EQUALLY IN
THE MUSEUM.



UTAH STORIES ENCOUNTERS



IDENTITY: Indigenous Peoples meet new travelers



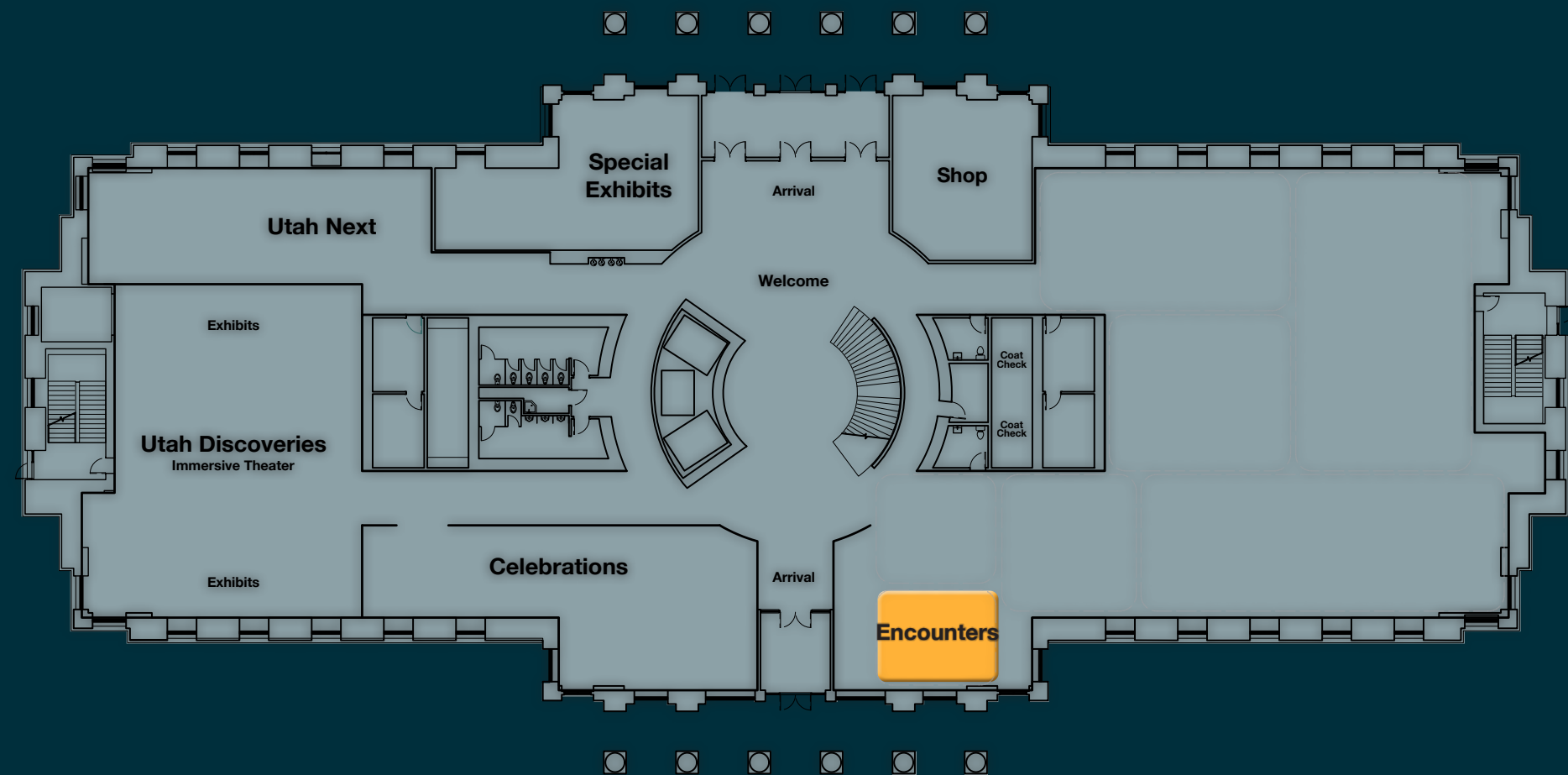
LAND: Ancestral homeland v natural resource harvesters, empire builders / trails, trading posts



COMMUNITY: Encounters of influence, not dominance—some impacts

White Europeans made claims on America in a grand vision of empire. Indigenous Peoples adapted and resisted but the impact of these claims proved devastating for them—resulting in death from disease and warfare and loss of land and lifeway to increasing European and American claims. Initially these encounters had limited impact, but the arrival in Utah of explorers, trappers, travelers, and traders began a cultural exchange and competition for limited resources with far-reaching implications.

- Key Features:**
- Storytelling “campfire” conveys different perspectives on Utah’s land and peoples.
 - Interactive map explains the geography of traditional trails and shows their presence today.



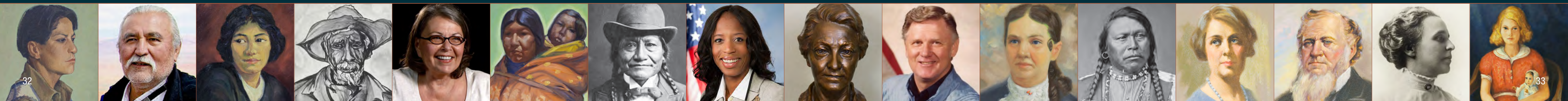
Jim Bridger and the Discovery of the Great Salt Lake, Alonzo Earl Foringer, oil painting, n.d.



Hesitation Trail, Dee Jay Bawden, bronze, 1978

On the Run, Peter M Fillerup, bronze, 1977

ALL OBJECTS ARE IN THE DHA COLLECTION



UTAH STORIES

ARRIVAL OF THE LATTER-DAY SAINTS



International Spy Museum

IDENTITY: Indigenous Peoples encounter spiritual immigrants



"The Story of Ecco," Ecco Visitor Center, 2015

LAND: Tension over access, use, ownership, resources, development



California Museum Unity Center

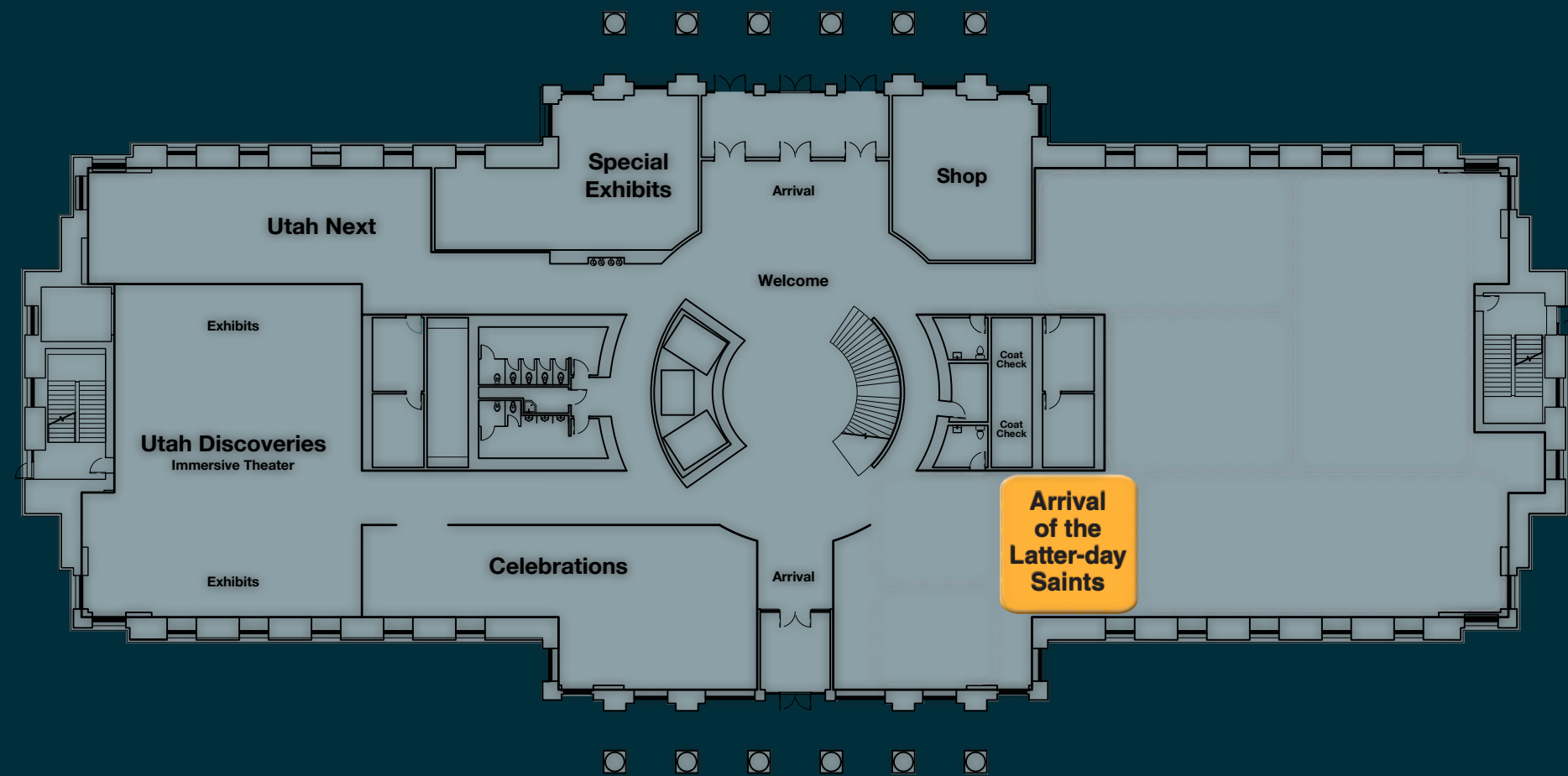
COMMUNITY: Seeking elusive balance of coexistence

Members of The Church of Jesus Christ of Latter-day Saints fleeing oppression in the eastern United States traveled thousands of miles in search of a new homeland where they could build a spiritual community based on their faith and the principles of separateness, self-sufficiency, and community. They saw Utah as “empty” and isolated, a perfect Zion, and they came to stay. Utah’s Indigenous Peoples, having lived here for generations, saw it differently.

With enterprise and resilience, the Latter-day Saints built productive farms and industries and established communities that are the foundation of the Utah we know today. However, divergent values, competition for scarce resources, and conflicts over access and ownership of the land led to transformational impacts for Indigenous Peoples.

- Key Features:**
- Interactive trail diaries reveal personal experiences.
 - Multi-perspective object interpretation to compare and contrast meaning from different perspectives.

Background: TrekAmerica, “Your Summer 2019 North America Bucket List”



First House in Salt Lake Valley, Carlos Anderson, pencil on paper, 1933



Mormon Lounge, Dale Peel, wood, 2001



Miniature Covered Wagon, Roger Chamberlain, wood, 2000

Wagon Routes Map, Utah Territory, 1858-1859

ALL OBJECTS ARE IN THE DHA COLLECTION



UTAH STORIES

TERRITORY & STATEHOOD



Heritage Center De Domijnen

IDENTITY: Federal voices add third identity: Indigenous, Latter-Day Saint, American



Natural History Museum of Utah

LAND: Traditional / agriculture & towns / commerce / military / transport



"Exploring NYC's Past, Present, and Future: The Museum Of The City Of New York"

COMMUNITY: Rapid community building, but tension arises, conflict develops, Indigenous Peoples marginalized as Utah grows and develops

Shortly after the first Church settlers arrived, the U.S. laid claim to Utah, ending the vision of an isolated and separate refuge. The interests of the nation collided with the interests of the Church in a cascade of conflicts and adaptations. Indigenous Peoples were caught in between.

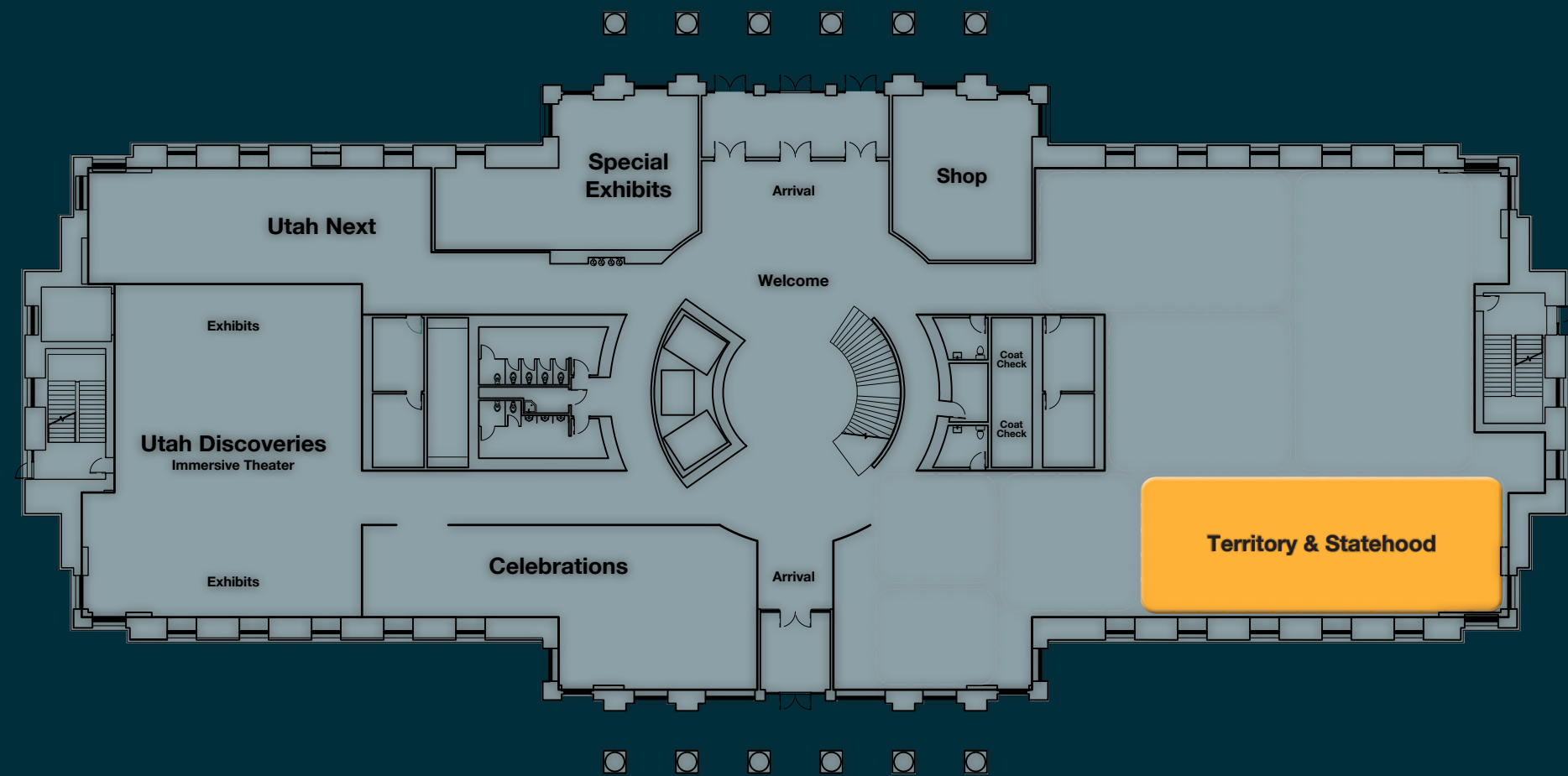
Early efforts to balance the national and Church interests were overwhelmed by the rapid increase of settlers and entrepreneurs lured by the California gold rush and enabled by overland trails and the transcontinental railroad.

Utahns sought to balance local and national concepts of identity, making compromises to achieve statehood while continuing to expand the promise of a growing Utah.

Key Features:

- Object theater combines artifacts and multi-perspective storytelling.
- Find your town interactive uses historic records to reveal history of Utah's towns.

Background: © Nathan Keay / MCA chicago, United States World Architecture News;
 "Grid Is A Grid Is A Grid Is Grid Is A Grid" Is An Installation For The Cafe Space Designed By JM;"



Indian Powwow, oil on board, Christian Eisele, 1892

31st Territorial Legislative Gavel, ca. 1894



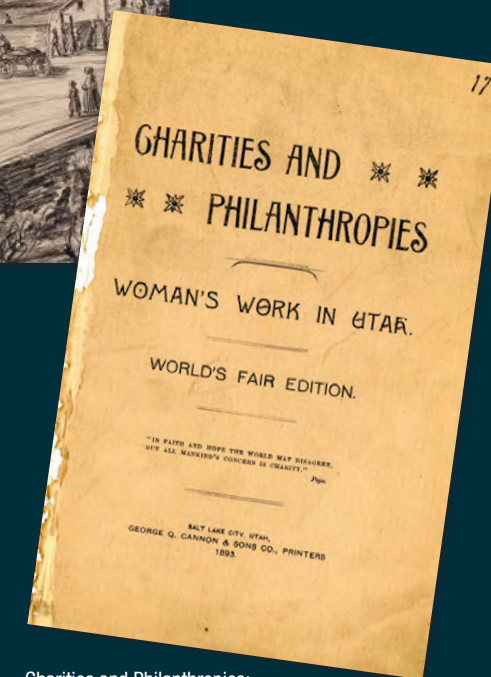
State Seal, watercolor on paper, Harry Edwards, 1896



State Street, 1858, Carlos Anderson, pencil/crayon on paper, 1934



Chest, attributed to Hosea Stout, ca. 1830



Charities and Philanthropies: Womans Work in Utah. Pamphlet, 1893

ALL OBJECTS ARE IN THE DHA COLLECTION

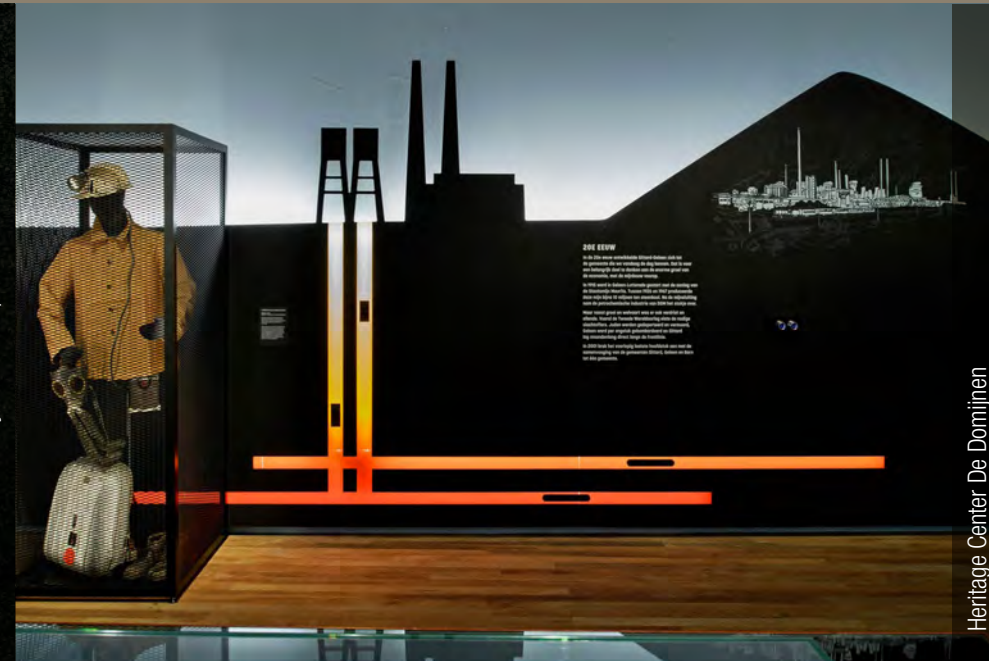


BOOM, BUST, AND REPEAT



"Canon of Dutch History," Holland Open Air Museum Arnhem

IDENTITY: Immigration boom / multiple immigrant cultures



Heritage Center De Dommijnen

LAND: Settlement grows, industry and commerce expands



"Revitalisation of Loevestein Castle," Slot Loevestein

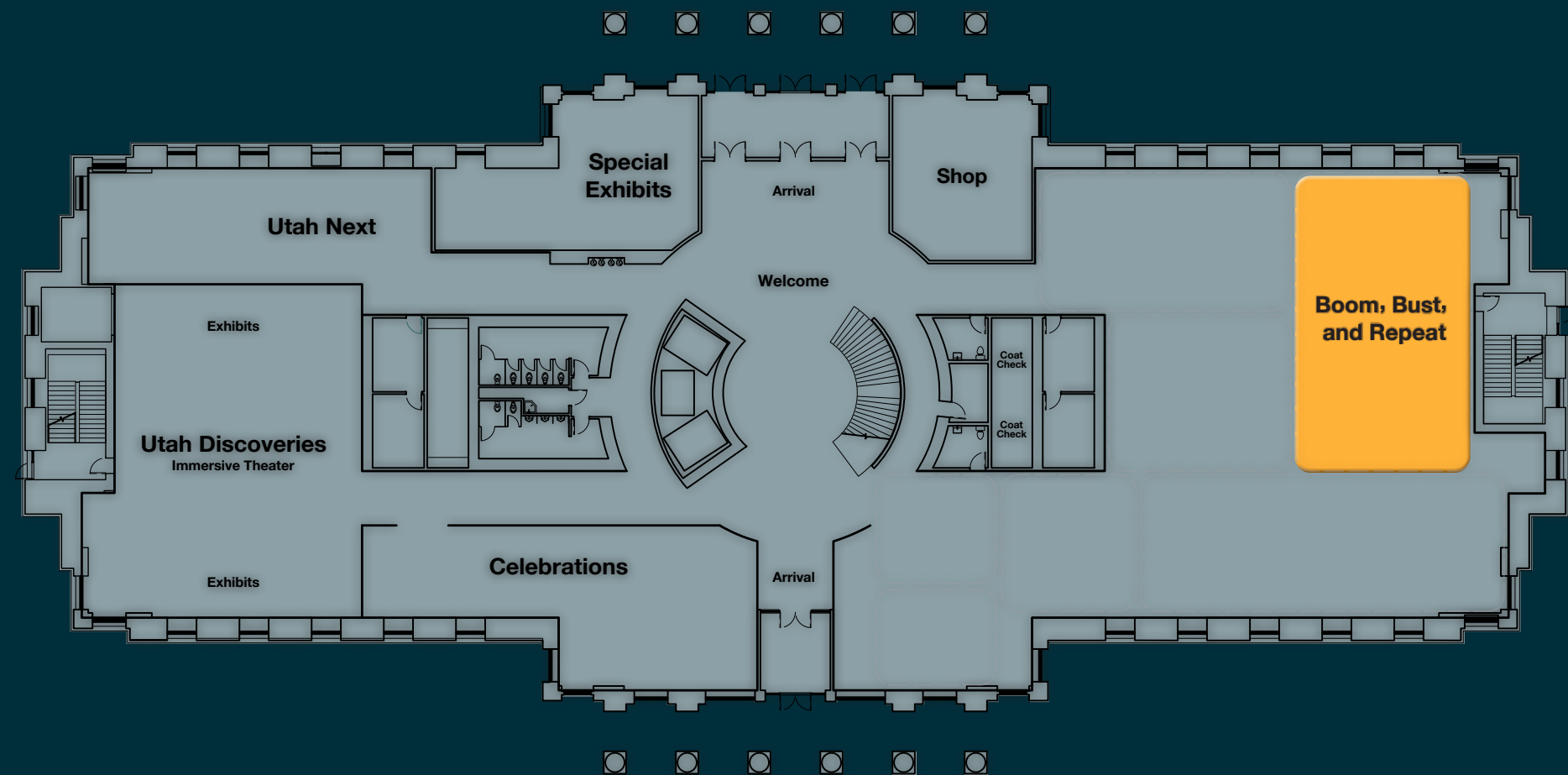
COMMUNITY: Religious, cultural communities struggle to find balance

Attracted by resources and opportunities, and enabled by the transportation links that made Utah a western crossroads, more people immigrated to the territory and brought Utah into the national economy. Development of farming, commerce, mining, and logging attracted an increasing diversity of laborers and entrepreneurs who brought cultural influences to the state that remain strong today.

The pursuit of opportunity created a cycle of boom and bust that raised the horizons of some while leaving others on the margins. As Utah developed and grew at a fantastic rate, progressive movements began to address issues of social equity.

Key Features:

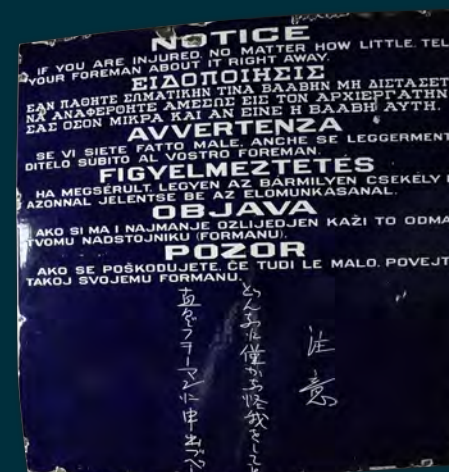
- MineTalk language translation game
- Diverse cultural artifacts with personal stories
- Comparative imagery—idealized art v. photos



Rio Grande Western Railway Co. Time Book, 1895-1896



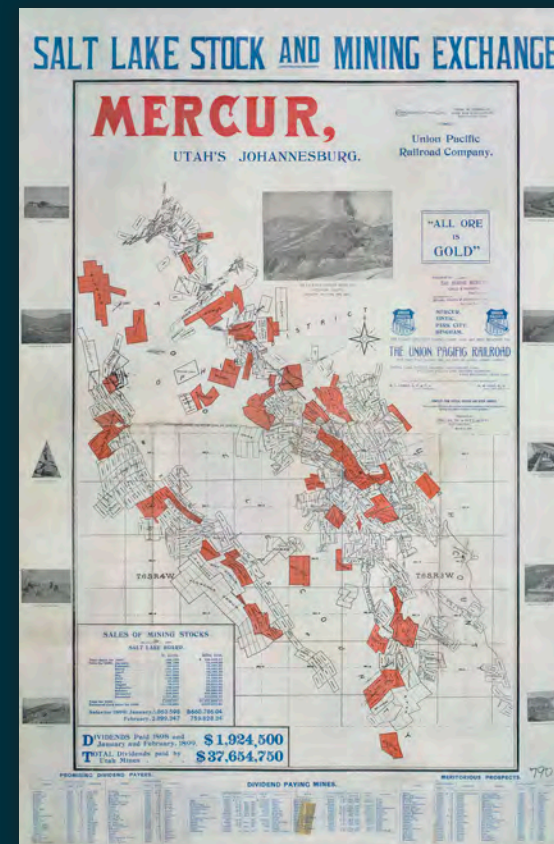
Carbide Lamp, ca. 1900



Multilingual Mining Sign, ca. 1920



Untitled (Mining for Gold), Gary Ernest Smith, oil on canvas, n.d.



Salt Lake Mining and Stock Exchange Map, Mercur, Utah's Johannesburg, 1899

ALL OBJECTS ARE IN THE UDH&A COLLECTION



UTAH STORIES

NATIONAL CURRENTS



Courtesy of Oakland Museum of California



"Health Happens Here," The California Museum



"All Power to the People: Black Panthers at '50," Oakland Museum of California

IDENTITY: Increasing diversity, epic events shift to national identity

LAND: Increase in all extractive endeavors, federal reserves / land use

COMMUNITY: Federal Indian policy, depression, wars dominate

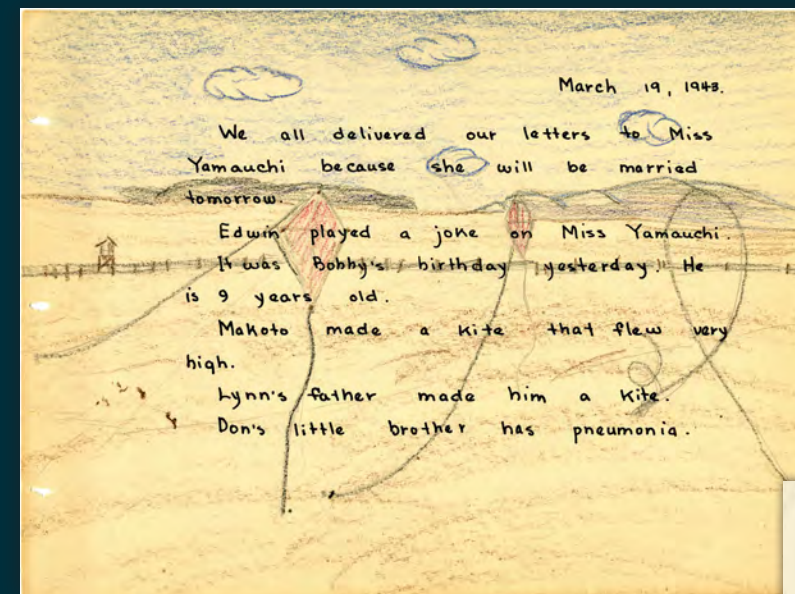
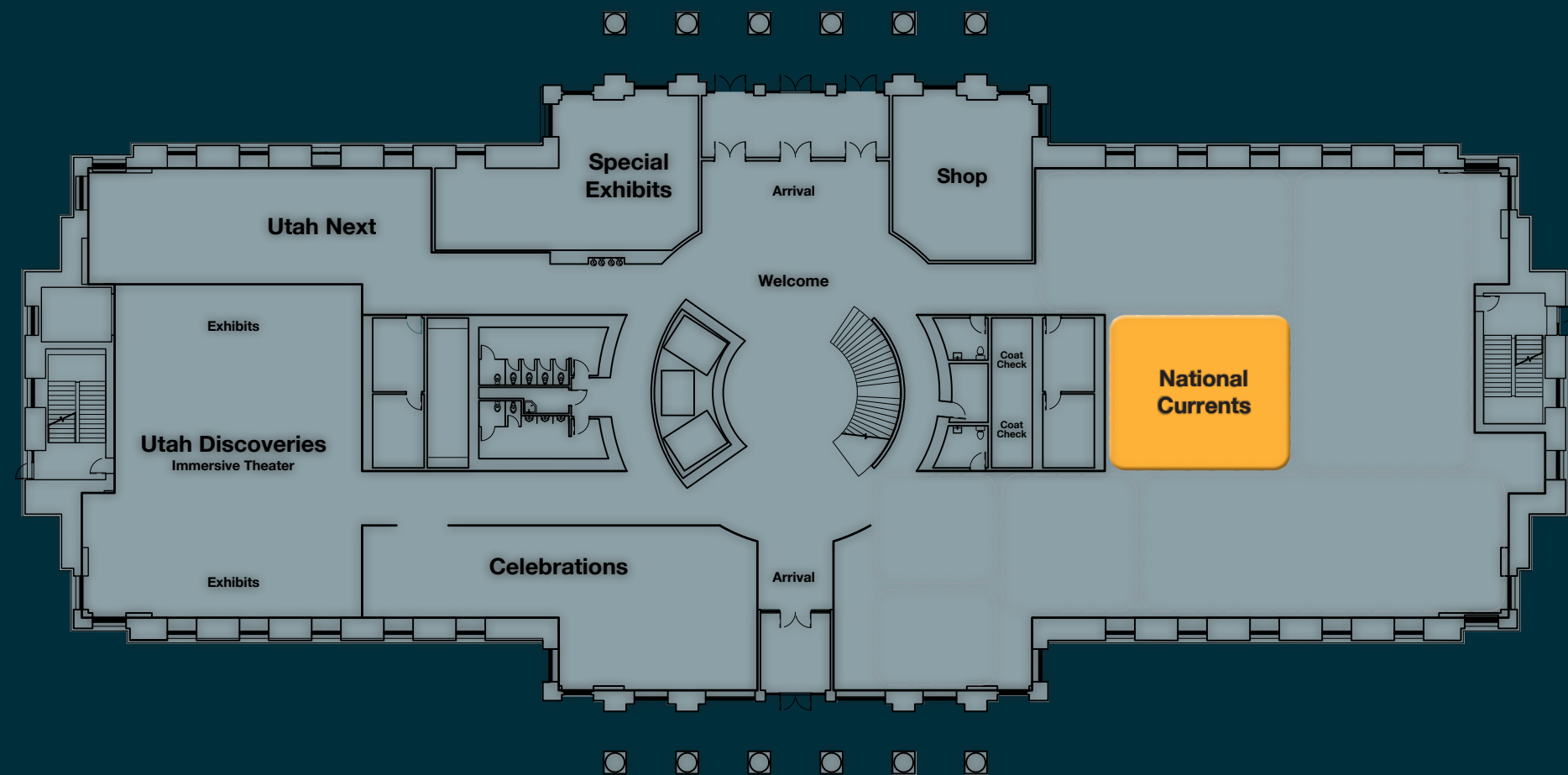
As Utah becomes more connected economically to the nation, the nation's interests became more influential in Utah. A series of world conflicts and a national economic collapse all played out in Utah with personal, political, and economic impacts. The sacrifices and rewards of the increasing ties of the state to the nation were shared by many who served in the military, worked in national defense, and participated in relief programs that transformed lives and the Utah landscape.

The increasing impact of federal land policy created both benefits and challenges that resonate today. Changing federal policies disrupted Indigenous communities and placed others at the margins of American identity, raising questions of equity that energized social reforms as Utah's population and economy diversified.

Key Features:

- The Artist's Eye uses a wide range of period art to contrast mythic imagery with gritty reality.
- Movie theater—news and popular culture clips
- Interactive map shows increasing federal presence.

Background: "Tree Rings," Art Poskanzer, Flickr, May 15, 2013



Our Daily Diary, Topaz, 8 Mar-12 Aug 1943



International Brotherhood of Bookbinders Banner, ca. 1905



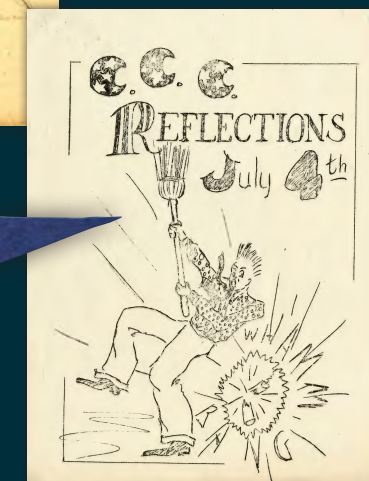
Map of Military Installations in Utah, 1858-1966



U.S. Navy WAVES Uniform, ca. 1940



CCC Pennant, ca. 1935



Civilian Conservation Corps Newsletters, 1935-1941

ALL OBJECTS ARE IN THE DHA COLLECTION



UTAH STORIES

GLOBAL UTAH



1001 Women in the Twentieth Century, Amsterdam Museum, 2018

IDENTITY: New global & lifestyle immigrants shift conversation



Cityscape Abu Dhabi Fair, Abu Dhabi National Exhibition Centre

LAND: Balancing growth and preservation with sustainability



California Museum Unity Center

COMMUNITY: Utah is becoming increasingly diverse with global connections

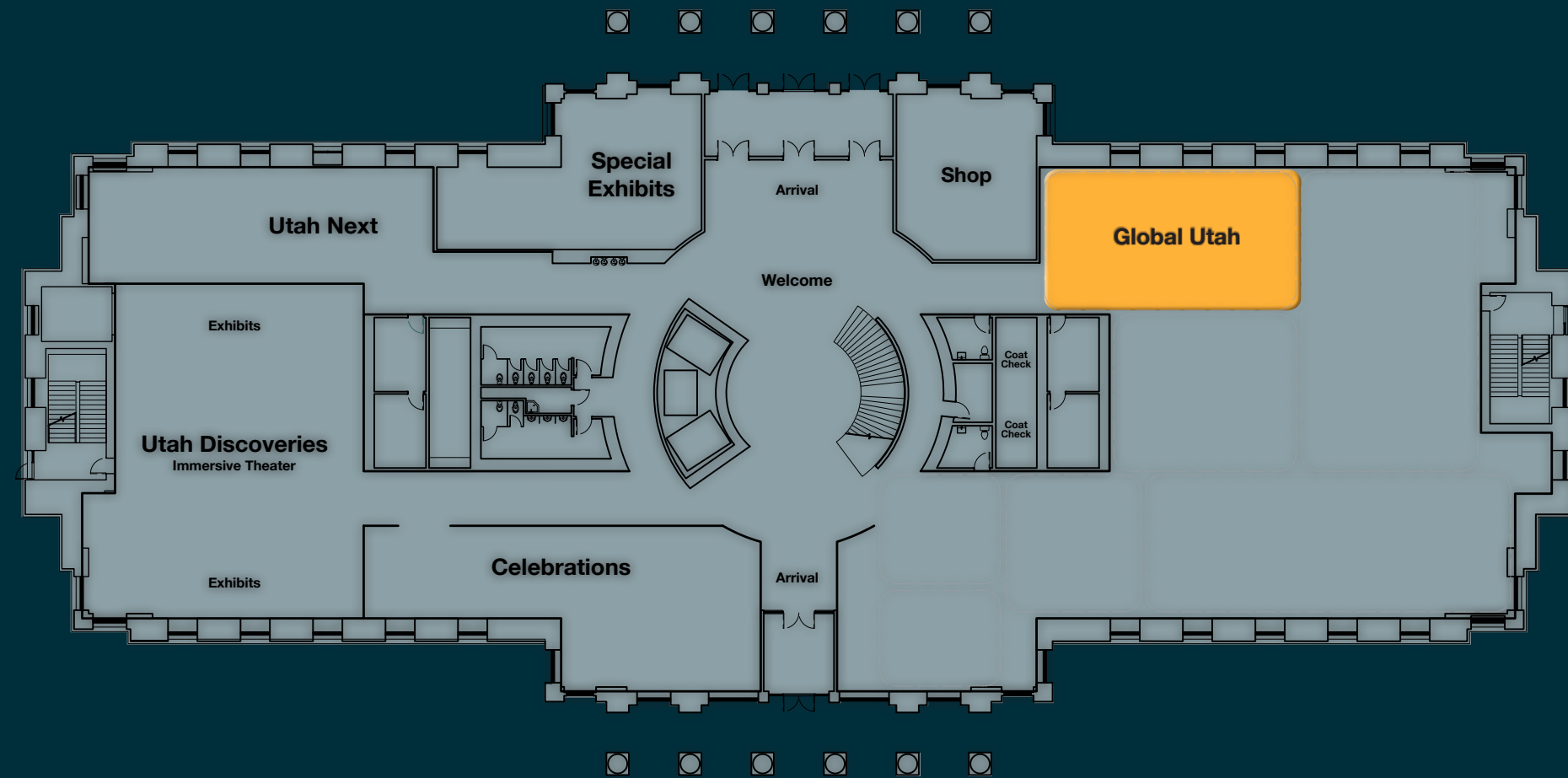
As our economy diversifies, Utah has become increasingly connected to the global community. Defense, mining, and farming continue to connect us to global markets and draw newcomers while new service and technology businesses increase our connectedness and diversity.

The unique beauty of Utah has made it a global destination for lifestyle and outdoor sports enthusiasts, artists, and preservation activists. Utah welcomes refugees who bring new commitment and energy to our state while our Indigenous Peoples are continuing to strengthen the cultures that first began Utah Stories.

Key Features:

- Utah Portraits uses diverse art to reveal the changing face of who we are
- Olympic exhibit with “hubs and spokes” tie to Museums at Olympic Park

Background: Detail. Picture by Floor Knapen, Dienne Dekker, “DUTCH INVERTUALS MILAN 2015

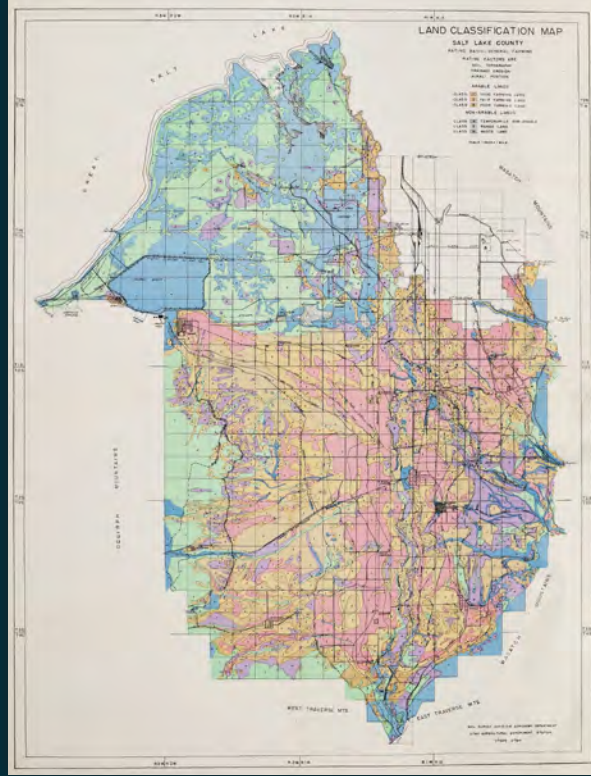


LEGISLATIVE GENERAL COUNSEL
Approved for Filing MCT
Date 02-19-86 8:11 AM
(CONDITIONAL NUCLEAR TEST BAN RESOLUTION)
1986
GENERAL SESSION
H. J. R. No. 39 By Robert E. Sykes
A JOINT RESOLUTION OF THE LEGISLATURE ASKING THE FEDERAL GOVERNMENT TO STOP ALL NUCLEAR TESTING, ADOPT PRESIDENT REAGAN'S STRATEGIC DEFENSE INITIATIVE PROGRAM, AND RESUME NEGOTIATIONS ON THE COMPREHENSIVE NUCLEAR TEST BAN TREATY IF THE SOVIETS TAKE CERTAIN ACTIONS TO REDUCE WORLD TENSIONS.
WHEREAS, many experts maintain that radioactive fallout from aboveground nuclear weapons testing at the Nevada Test Site has caused cancer and other illnesses among Utah residents living downwind of the test site;
WHEREAS, there is a clear and present danger that leaks and ventings from underground nuclear tests being conducted at the nuclear test site may jeopardize the health and well-being of Utah residents;
WHEREAS, a verifiable global treaty prohibiting nuclear testing would be an effective and achievable first step in preventing health hazards from nuclear testing, reversing the dangerous nuclear arms race between the superpowers, and reducing the possibility of nuclear war;
WHEREAS, negotiations on the Comprehensive Test Ban Treaty, which would end nuclear testing in signatory nations, began under President Eisenhower and continued until talks were terminated by President...

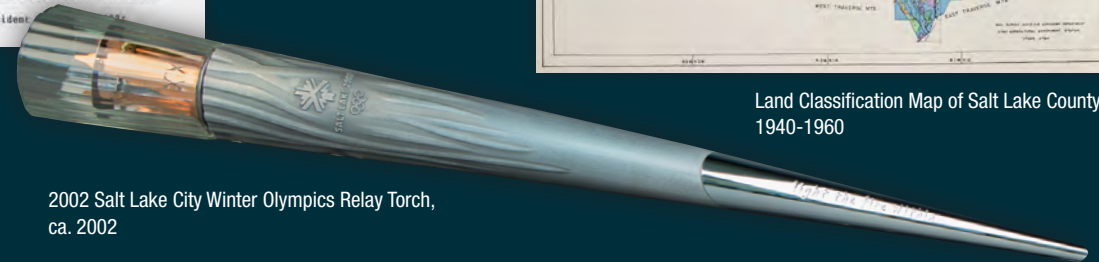
Conditional Nuclear Test Ban
Legislative Resolution, 1986



Western River Expedition Badge,
ca. 1980



Land Classification Map of Salt Lake County,
1940-1960



2002 Salt Lake City Winter Olympics Relay Torch,
ca. 2002

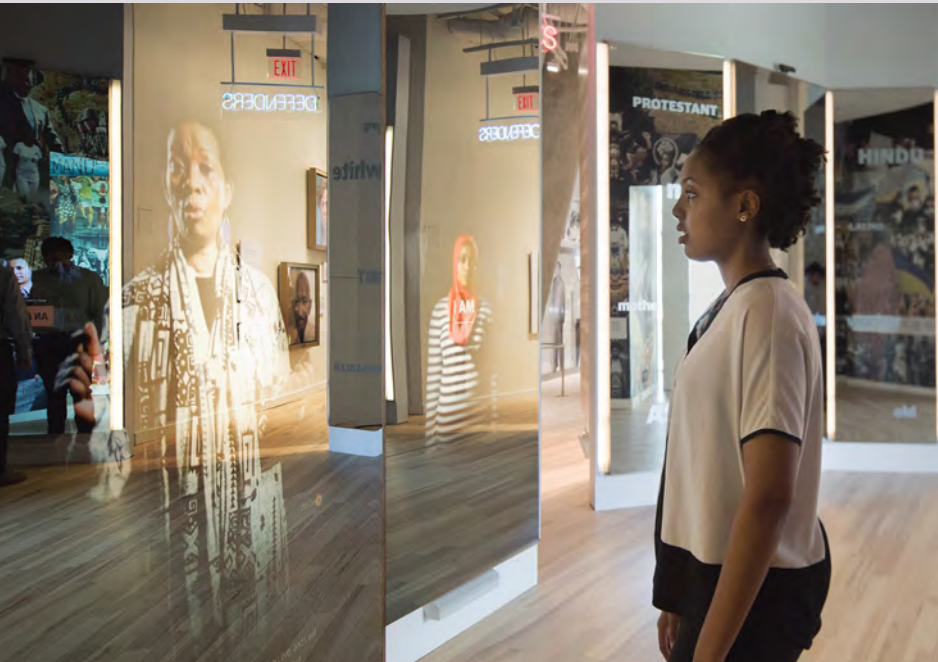


Pulpit Robe of Pastor France Davis, Calvary Baptist,
ca. 2000

ALL OBJECTS ARE IN THE DHA COLLECTION



UTAH NEXT



IDENTITY: As Utah becomes increasingly diverse, what does it mean to be Utahn? What is your story?



LAND: Working the land has always been vital to our economy; preserving it is vital to our future—how do we balance these two concerns, especially given the issues of access arising from private/state/federal/tribal ownership legacies?



COMMUNITY: How do we sustain and celebrate our traditions while ensuring that the benefits of community are shared by every Utahn?

History helps us to understand how we got to where we are and offers useful tools to guide us in the decisions that will shape our future. Just as our neighbors from the past confronted questions of Identity, Land, and Community in the context of their time, we too have questions to address as we shape the ongoing stories of Utah.

Key Features:

- Issue Workshops: group interactive activities to apply history to contemporary questions
- Object Theater: new arrival stories
- Changing Utah interactive “real-time” data visualization shows dynamic change
- Youtah: invites visitors to share their stories

Background: Collage adapted from Photography © Gregori Civera; “Ricardo Bofill’s La Muralla Roja (The Red Wall) Housing Project In Calpe, Spain,” Yellowtrace, November 1, 2017



UTAH DISCOVERIES



The Elumenati, "Cyclorama at Virginia Tech," September 14, 2016

IDENTITY: Utah is our shared space; let's know it better

LAND: This land is diverse, bountiful, and beautiful but unforgiving and fragile

COMMUNITY: We share the land as different communities: farmers, miners, travelers, bikers, skiers, city, suburban, and rural—how do we find balance?

Utah Discovery Inspiration References: <https://www.histoire-europe360.com/en>, <https://www.atelier-lumieres.com/en/node/1032>

Wherever you are from, it is easy to see that Utah is unique. Our state is at the intersection of three vastly different terrains, each offering distinct opportunities and challenges. Here we build our lives in relationship to a land that is diverse, beautiful, bountiful, and demanding.

Our land is our home, our inheritance, and our legacy. It shapes us and we shape it. You cannot love what you do not know, so let's discover Utah together.

Key Features:

- An immersive digital multimedia experience provides a thrilling and intimate tour of the regional diversity of the land and the communities we have built in it, inviting visitors to experience the beauty, fragility, and ultimate hopefulness of our relationship with the land of Utah.
- Exhibits trace our historical, artistic, and cultural dimensions of our relationship with the Land of Utah.
- interactive and immersive experiences to enhance visitor understanding and engagement (balances need for updating with life-cycle costs and staffing commitments to ensure sustainable program impact).

Background: "Infinity Room," International Spy Museum

CELEBRATIONS



This gallery explores and celebrates the diverse cultural traditions that Utahns employ to express identity and form community. Long-term and special exhibitions invite visitors to tell their stories and learn about other cultural groups that share the common ground of Utah.

Key Features:

- Object based exhibits show how common traditions are expressed in diverse cultures.
- Changing exhibits highlight the celebration of different festivals and holidays.

Background: Jin, Grasshopper Adventures, "The Best Places To Experience The Loy Kratong/ Yee Peng Festival In Thailand," August 29, 2019



SPECIAL EXHIBITS



© Adenauerhaus, Rhöndorf, Fotograf: Daniel Stauch



1001 Women in the Twentieth Century, Amsterdam Museum, 2018



The University of Washington's Office of Minority Affairs & Diversity

This gallery presents special exhibits and events that explore topics of interest, display special collections, expand on the Museum's themes, demonstrate best practices, celebrate communities and museums statewide, and create special reasons for people to come, or come back, to the Museum of Utah.



Background: Tank Co.; Language Exhibition at Oslo City Museum, "Oslo says: City language"



RELATIONSHIP OF MUSEUM TO CAPITOL COMPLEX

Utah State Capitol interior hall

The Museum of Utah is a central feature of the **Capitol Complex** and a part in a much larger whole experience of the history told, and being made, at this special place. The Capitol itself is both an historic destination and a daily workshop in Utah citizenship.

The visitor experience to the Capitol Complex will be enhanced by collaborative development of gallery spaces within the Capitol and coordinated programming with the nearby Daughters of Utah Pioneers Museum and State Travel Council Information Center.



Salt Lake City Airport

Establishing a distinctive and inviting public identity “**brand**” will help build awareness of the Museum of Utah’s mission and anchor marketing and programming efforts to invite and sustain public interest and support.

Branding elements may include:

LOGO THEMES PEOPLE





National Art Education Association Museum Education Preconference

The Museum of Utah will serve an increasingly diverse and urbanized audience. While these are both national trends, Utah is changing more rapidly than the nation as a whole.

More Newcomers:
Net migration accounts for one-third of the cumulative population increase to 2065.

Aging Population:
The share of the population ages 65 and older is projected to double over the next 50 years

More Students:
The population ages 5-17 is projected to increase, but compose a smaller share of the population in 2065 than it does today.

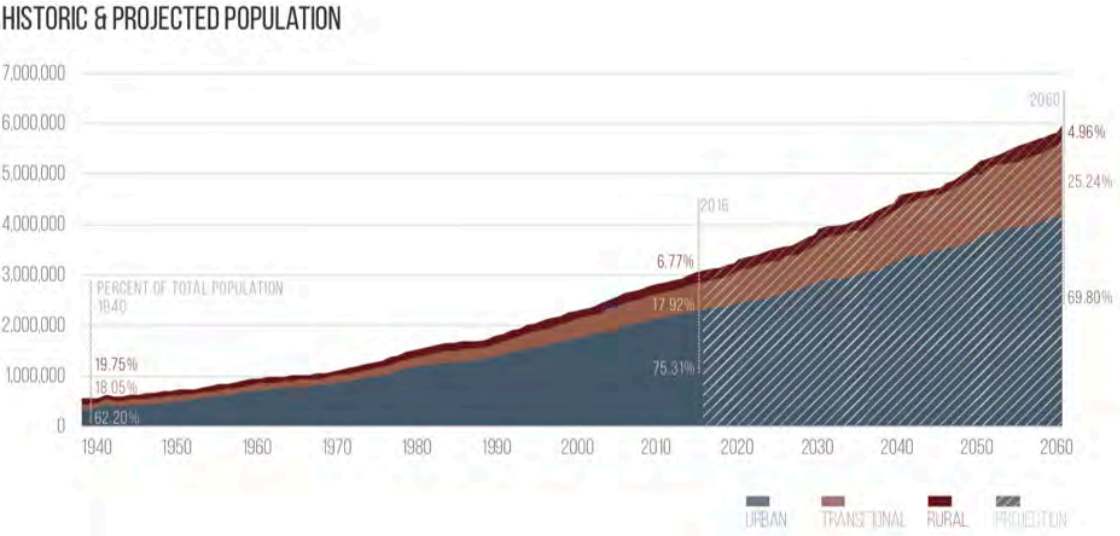
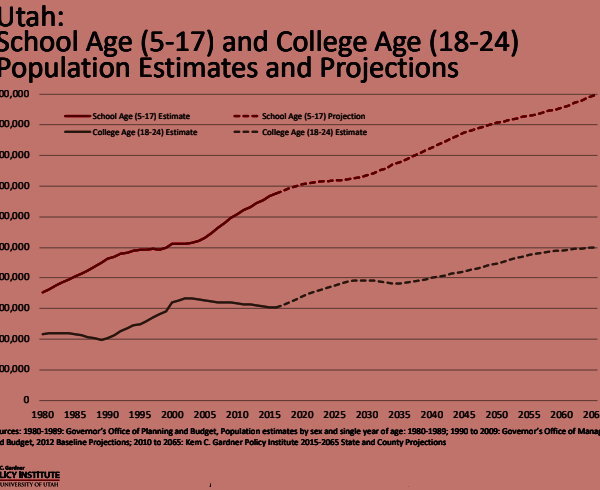
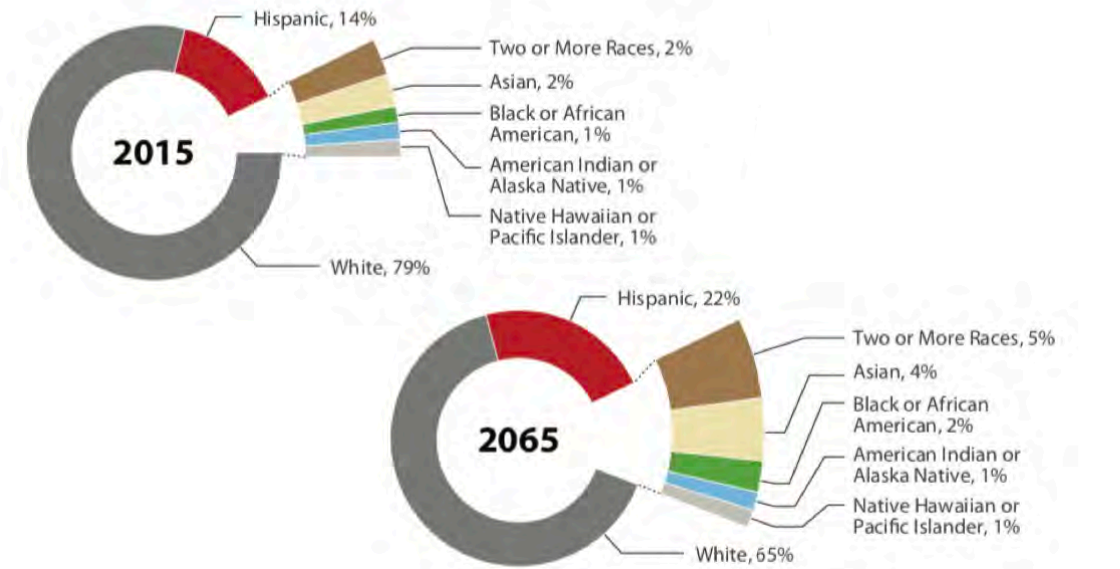


Figure 4. Utah Population Shares by Race/Ethnicity: 2015 and 2065*





EDUCATIONAL TRENDS

The Museum of Utah will provide essential support to school curricula that are increasingly viewing history education as a discovery process to help students learn critical thinking skills. The Museum will provide unique resources to enhance history programs that trace enduring themes through diverse perspectives over broad periods of time.

The national AP history program “**seeks to apprentice students to the practice of history by emphasizing the development of disciplinary practices and skills while learning historical content.**”

The Utah Core Standards for Social Studies emphasizes building civic engagement skills with history programs that “**explore the complex history of Utah, with examples of creativity, sacrifice, conflict, innovation, inequity, compromise, and leadership.**” In Utah, the core standards promote that “**student should have opportunities to:**”

- Engage in deliberative, collaborative, and civil dialogue about historic & current issues
- Identify local, state, national, and international problems; engage in solutions
- Apply knowledge of government, history, economics & geography to current events
- Develop and demonstrate values that sustain America’s democratic republic



The Museum of Utah is being planned at a time when museums are becoming increasingly important in the public marketplace of ideas as places of common ground and shared experience. To the traditional values of scholarship and objectivity, emerging trends add broader concepts of advocacy, inclusion, and accessibility. The Museum of Utah will embrace these trends by:

- **Exploring Big Ideas**
- **Involving Multiple Voices**
- **Presenting Authentic Evidence**
- **Stimulating Visitor Engagement**
- **Offering Common Ground**

The Museum of Utah will serve a diverse audience of residents, newcomers, and tourists. They will bring a wide range of interests, learning styles, and knowledge but all seek to better know the story of the state and its people through experiences that are authentic, inclusive, social, personal, relevant, memorable, and fun.

COMMUNITY INVOLVEMENT

We would like to extend our sincere thanks and acknowledge the following people whose donation of time and talents have made important contributions to this project.

Our special thanks to Jill Love, Director, Department of Heritage & Arts, Jim Russell, Division Director and Sara Boll, Assistant Director, Division of Facilities Construction Management

Museum of Utah Interpretive Planning Team

- Sarah Boll, Assistant Director
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- Karen Krieger, Museum Project Manager, Department of Heritage & Arts
- David Lewis, Professor Emeritus of History, Utah State University
- Jill Love, Director, Department of Heritage & Arts
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- Chris Merritt, State Historic Preservation Officer, Utah State History
- Lorie Millward, Vice President of Possibilities, Thanksgiving Point
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- Sue Stevenson, Board Member, Office of Museum Services
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- Whitney Ward, Project Manager, VCBO Architects
- Brad Westwood, Public Historian, Department of Heritage & Arts

Museum of Utah Advisory Committee

- Steve Barth, Policy Advisor, MIB Partners
- Dina Blaes, Chair, State History Board
- Vicki Bourns, Director, Arts & Museums
- Don Hartley, Director, State History
- Bob Henry, Director, R&R Partners
- Karen Krieger, Museum Project Manager, Department of Heritage & Arts
- Jill Love, Director, Department of Heritage & Arts
- Doug Misner, Collections Manager, State History
- Mike Mower, Assistant Chief of Staff, Governor of Utah
- Kerri Nakamura, Assistant Director, Department of Heritage & Arts
- Steve Olsen, State History Board
- Jennifer Ortiz, Program Manager, Office of Museum Services
- Mike Washburn, Executive Director, Thanksgiving Point
- Brad Westwood, Public Historian, Department of Heritage & Arts

In addition to the Museum planning teams that came together for workshops and meeting to contribute to the plan, over 170 people attended feedback sessions contributing greatly to the project. Those people represented the following institutions and organizations, in alphabetical order:

Confederated Tribes of Goshute	Utah Division of Arts & Museums
Daughters of Utah Pioneers, Pioneer Memorial Museum	Utah Division of Facilities and Construction Management
J.W. Marriott Library Special Collections, University of Utah	Utah Division of Indian Affairs
Kimball Arts Center	Utah Division of Multicultural Affairs
LDS Church History Museum	Utah Division of State History
Natural History Museum of History	Utah Humanities
Navajo Nation	Utah Museum Association Board
Northwest Band of the Shoshone Nation	Utah Museum of Fine Arts
Paiute Indian Tribe of Utah	Utah Office of Museum Services Board
San Juan Southern Paiute Tribe	Utah State Archives
Skull Valley Band of Goshute	Utah State Library
Springville Museum of Art	Utah State History Board
The Blocks, SLC Downtown Alliance	Utah State Parks
UServe Utah	Utah STEM Action Center
Utah Arts Board	Utah Symphony/Utah Opera
Utah Arts and Cultural Coalition	Utah System of Higher Education
Utah Cultural Alliance Board	Ute Indian Tribe
Utah Department of Administrative Services	White Mesa Community of the Ute Mountain Ute Tribe

